Cover: Installation shot of Guadalupe Rosales: Legends Never Die, a collective memory in the Cantor Fitzgerald Gallery. Photo: Lisa Boughter

Above: Haverford House Fellow Sara Ozawa ’18 leads students participating in the project “After Work: Seeing Race in Grassroots Economies” on a tour of one art cultural center in Philadelphia as part of the Hurford Center’s Philadelphia Area Creative Collaboratives Initiative. Photo: Craig Borowiak
MISSION STATEMENT
The John B. Hurford ’60 Center for the Arts and Humanities provides a place for inclusive and interdisciplinary programming by promoting collaborative engagement with the intellectual and artistic ambitions of Haverford College and broader communities.
TWO THOUSAND EIGHTEEN / NINETEEN YEAR IN REVIEW
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On a cold Monday in December, my philosophy professor colleague Joel Yurdin warmed our day with a discussion over lunch about the Coen brothers’ True Grit. He showed a number of small clips from the film in the VCAM lounge area, where students, staff, and faculty sat comfortably in an informal circle, munching and reflecting on notions of virtue, the good life, and moral character. There was nothing particularly special about this gathering. The
Hurford Center often utilizes the lounge area for guest speakers and discussion, enjoying the goodies stashed in the VCAM kitchen. Nobody looks twice at this eclectic gathering of the Haverford community, nor do we marvel at a Coen brothers’ film. But as anthropologist Michael Taussig thoughtfully suggests, witnessing the beautiful in the mundane is a courageous act of recognition, when we refuse, “if only for an instant, to blink an eye.” If we look more steadily at Joel’s lunchtime discussion, we will see how the Hurford Center enlivens the arts and humanities at Haverford College.

At the Hurford Center, we are incubators of creativity and exploration in the digital and material playground we call VCAM—the 24/7 hybrid space for filmmaking, exhibition, and other creative pursuits. We enable disparate communities to gather in the shared desire for critical knowledge. We believe the kind of diversity witnessed in VCAM on that cold Monday afternoon empowers us to be the kind of scholars and students we wish to be as we do the humanities and the arts at Haverford. This is the everyday beauty that we often fail to see because it has become more and more commonplace. But that does not make it any less glorious. This Year in Review is a snapshot, a witnessing, to that everyday brilliance we call the arts and humanities. You too should refuse to blink an eye to this triumph.

To make the work of the Hurford Center more legible, tactile, and enduring, we have reviewed all our programs and have clustered them into six thematic units: 1) Artistic Exploration and Practice; 2) Groups, Seminars, Forums; 3) Civic Engagement and Partnerships; 4) Student Summer Programs; 5) Research and Curricular Experimentation; and 6) Breaking the Rules.

What do we mean by breaking the rules? Here are but two examples of programs we are supporting next year that break conventions: 1) a group of ten scholars will gather weekly to create a number of four-year, one credit course modules designed for first generation, underresourced, and/or underrepresented students focused on navigating through school. Students would receive a ¼ course credit for each year and maintain commitment over a four year period. Currently Haverford has no curricular structures to enable a course like this; we hope these ten colleagues figure out how to change that. And 2) we will take part in a search for a postdoctoral fellow from a historically underrepresented group at the College. They will be housed in the Hurford Center for the two years of the fellowship, but then become a member of an academic department as a tenure-track, assistant professor. This American Council of Learned Societies (ACLS) supported fellowship is one of the ways Haverford seeks to diversify its faculty, and it presents a radically new pathway for doing so.

We are excited about our future, in part because this past year has been so rewarding. So don’t blink: become a witness to the beauty of the arts and humanities here at Haverford. Be courageous in that refusal to turn away.
OPENING RECEPTION OF GUADALUPE ROSALES: LEGENDS NEVER DIE, A COLLECTIVE MEMORY IN THE CANTOR FITZGERALD GALLERY. PHOTO: LISA BOUGHTER
The Center supports the artistic ambitions of students, faculty, and visiting creators through the Cantor Fitzgerald Gallery (CFG); our new home VCAM—Haverford’s facility for Visual Culture, Arts, and Media; and across a range of curricular and co-curricular initiatives focused on film, performance, exhibition, and more.

**THE LEGACY OF Lynching: Confronting Racial Terror in America**

Staged in collaboration with the Equal Justice Initiative (EJI) and the Brooklyn Museum with support from Google, the CFG exhibition *The Legacy of Lynching* presented EJI’s groundbreaking research into the history of lynchings and connected it to digital media, documentary film, contemporary artworks, and archival materials, with curatorial contributions by Kalia Brooks Nelson. Featured artists included Josh Begley, Alexandra Bell, Sonya Clark, Ken Gonzales-Day, Ayana V Jackson, Titus Kaphar, Glenn Ligon, Lorna Simpson, Hank Willis Thomas, and more. A related symposium hosted by Lindsay Reckson (English) brought together scholars, artists, activists, and curators for a conversation on the history of lynching, antiracist activism past and present, and the role of contemporary art in visualizing and confronting racial violence. The satellite VCAM exhibit *The Lynching of Zachariah Walker: A Local Legacy*, curated by Drew Cunningham ’20, provided a space to consider the local legacy of lynching.

**Off the Wall**

Sponsored by the Hurford Center’s Student Arts Fund and a number of campus partners, and curated by Colin Fredrickson ’20, Isabella Siegel ’19, and Phillip Norman ’19, the VCAM Create Space exhibit *Off the Wall: Investigating Philadelphia’s Graffiti, Street Art, and Public Art* presented a collection of recorded interviews with seventeen artists and arts administrators, together with photographic documentation of their work across the city. These oral histories and visual narratives spoke to Philadelphia’s vibrant graffiti, street art, and public art communities.
STRANGE TRUTH 2019
Organized by Visual Studies faculty Sally Berger, Vicky Funari, and John Muse, this year’s iteration of the long-running Strange Truth series explored the non-fiction imagination in the film and installation work of mediamakers Christopher Harris, Laura Parnes, Jonathan Olsheski, and Sabrina Schmidt Gordon, variously engaging the politics of place, race, history, performance, and cinema itself. Co-organized with Bryn Mawr Film Institute and a number of campus partners, the series also featured the VCAM exhibition *A Willing Suspension of Disbelief + Photography and Fetish*—a three-channel video installation by artist Christopher Harris. hav.to/strangetruth

RAQUEL SALAS RIVERA
2018-19 Poet Laureate of Philadelphia and CantoMundo Fellow Raquel Salas Rivera hosted a workshop with the class “Caribe Queer: Narratives and Sexualities from the Hispanic Caribbean,” and offered a public campus reading, invited by Lina Martinez Hernandez (Spanish).

YOUR SPECIAL ISLAND
Curated by HCAH Post-Baccalaureate Fellow Courtney Lynne Carter ’17 and Maya Berrol-

Young, *Your Special Island* explored the notion of ‘the tropical island’ as an imagined reality constructed by and for imperial pursuits, featuring work by artists Andrea Chung, Rachelle Dang, and Ming Wong. Sourcing materials from resort advertisements, colonial wallpaper, and Hollywood film, the show’s artists defamiliarize the tropes of the tropics in order to make visible imperial impulses still active today.
MEMBERS OF THE HURFORD CENTER’S FACULTY SEMINAR WAR AND SOCIETY MEET WITH POET, COMBAT VETERAN, AND SPEAKER JENNY PACANOWSKI. PHOTO: HOLDEN BLANCO
GROUPS, SEMINARS, FORUMS

HCAH annually sponsors an array of seminars, courses, reading and working groups, symposia, and other more informal gatherings, variously designed to bring new voices to campus as well as to engender often surprising, interdisciplinary conversations among Haverford students, staff, and faculty. Faculty Seminars enrich teaching and research at Haverford by encouraging dialogue among scholars from across the academic divisions who bring different perspectives to bear on a common interest.

2018-19 FACULTY SEMINAR: WAR AND SOCIETY

Leader:
PAUL SMITH (HISTORY)

Participants:
STEVEN FINLEY (ENGLISH)
BARAK MENDELSOHN (POLITICAL SCIENCE)
MATTHEW MCKEEVER (SOCIOLOGY)
HUONG NGUYEN (POSTDOCTORAL FELLOW, HISTORY)
DAVID HARRINGTON WATT (QUAKER STUDIES)
SUSANNA WIING (POLITICAL SCIENCE)

Student Seminars challenge Haverford students from the humanities, social sciences, and natural sciences to design their own interdisciplinary, not-for-credit courses.

2018-19 Student Seminars

ASIAN/AMERICA: A SEARCH FOR BELONGING

Leaders:
REBECCA CHANG ’19 AND LIANA SHALLENBERG ’19
FACULTY ADVISOR: SHU-WEN WANG (PSYCHOLOGY)
Participants:
ALICE HU ’20
ANRAN LI ’20
ADILENE LORENZO ’20
OLIVIA WONG ’21

Asian American Studies as an academic field emerged out of the desire to examine the histories, legacies, and experiences of Asians living in the United States. This seminar looked at the nuanced history of the field, its current climate, and its dynamic identities.

FROM FRANKENSTEIN TO ALEXA: A HUMANISTIC INQUIRY INTO THE ETHICS OF ARTIFICIAL INTELLIGENCE

Leaders:
KATYA OLSON SHIYATSKY BMC ’19 AND NICKY RHODES ’19
FACULTY ADVISOR: CRAIG BOROWIAK (POLITICAL SCIENCE)
Participants:
SIMON BALUKONIS ’19
HANNAH BEILINSON ’20
MARIA PADRON ’19

For many, the term “Artificial Intelligence” conjures images of complex robots and incomprehensible advances in modern technology. However, humans have been attempting to create sentience for as long as they have walked the earth. This seminar thought critically about AI’s potential to revolutionize who we fundamentally are as humans.
CIVIC ENGAGEMENT AND PARTNERSHIPS

POET ANNE CARSON GIVES A PUBLIC READING AT HAVERFORD AS PART OF THE PHILADELPHIA AREA CREATIVE COLLABORATIVES (PACC) PROGRAM PLAY, MEDIA, TEXT. PHOTO: JOHN MUSE
CIVIC ENGAGEMENT AND PARTNERSHIPS

The Hurford Center is connected to Philadelphia across a variety of programs, and seeks to initiate and sustain collaborative partnerships locally, nationally, and internationally. Supported by the Andrew W. Mellon Foundation, the Philadelphia Area Creative Collaboratives (PACC) initiative brings together faculty, students, nonprofits, artists, and other community members for collaborations that blend scholarship, social change, and the arts.

collaboratives.haverford.edu

AFTER WORK: SEEING RACE IN GRASSROOTS ECONOMIES

“After Work” saw Jamilah Medley and the Philadelphia Area Cooperative Alliance (PACA), social practice artists Look at Art. Get Paid. (Maia Chao and Josephine Devanbu), and Haverford faculty Craig Borowiak (Political Science) and John Muse (Visual Studies) collectively map and unpack how the aesthetics, practices, and structures of area institutions reinforce white supremacy and thus fall short of their community-oriented values. Programs included an alternative economies garden tour of Philadelphia and a lecture by Look at Art. Get Paid. at the Institute of Contemporary Art at the University of Pennsylvania.

collaboratives.haverford.edu/after-work
PLAY, MEDIA, TEXT

Bringing together poet Anne Carson, visual artist Robert Currie, Haverford faculty Laura McGrane (English) and Deborah H. Roberts (Classics and Comparative Literature), and Philadelphia-based theater nonprofit Lightning Rod Special (Scott R. Sheppard ’06 and Alice Yorke), this collaborative contemplated what the performances of the past have to say about the future of performance. Working with texts from the classical period, and the eighteenth century through the present, the project culminated with a theatrical reading of Carson’s never-before-produced play _KRAPP Hour_, ingeniously staged by Lightning Rod Special and a cast of Philadelphia collaborators in VCAM.

[http://collaboratives.haverford.edu/play-media-text](http://collaboratives.haverford.edu/play-media-text)
LEILA BREEN ’20 SPENT THE SUMMER INTERning IN THE EXHIBITIONS DEPARTMENT AT THE PENN MUSEUM THROUGH THE HURFORD CENTER’S SELF-DESIGNED INTERNSHIP INITIATIVE. PHOTO: PATRICK MONTERO
STUDENT SUMMER PROGRAMS

Each summer, the Hurford Center funds approximately thirty students to pursue an array of local, national, and international internships and fellowships. These programs—Philly Partners, Self-Designed Internships, and more—build on long-standing partnerships with arts and cultural organizations, as well as give students the opportunity to create their own summer experiences.

SUMMER DOCULAB: THE BICENTENNIAL IN PHILADELPHIA

DocuLab is a donor-funded five-year program designed to develop student-faculty documentary work in Haverford’s new VCAM facility. During the summer of 2019, students Julia Coletti ’21, Jixin Jia ’21, Eddie Ogborn ’19, Cole Sansom ’19, and Grace Sue ’20 explored the fraught history of Philadelphia during the summer of 1976, collaborating with faculty Thomas Devaney (English) and Philadelphia artists Greenhouse Media (Matthew Suib and Aaron Igler). The team conducted archival media research as well as oral history interviews with a cross-section of Philadelphians, exploring how myth and memory become interwoven in the collective identity of a city.

hav.to/doculab
ASIAN ARTS INITIATIVE
In partnership with Haverford’s Center for Peace and Global Citizenship, the Hurford Center sponsored Emma Chen ’21 to spend the summer working with Philadelphia nonprofit Asian Arts Initiative, a community-based arts center that engages artists and everyday people to explore the diverse experiences of Asian-Americans.

PHILADELPHIA MUSEUM OF ART MUSEUM STUDIES INTERNSHIP PROGRAM
The Hurford Center regularly funds all Haverford students who are accepted into The Philadelphia Museum of Art’s competitive Museum Studies Internship Program. This summer, Matthew Ridley ’19 worked in the Department of Library, Archives, and Digital Collections; Rachel Kline ’20 interned with the Department of European Painting and Sculpture.
INSTALLATION SHOT OF THE CHRISTOPHER GREGORY EXHIBITION LAS CARPETAS ('THE FILES') ON THE VCAM EXHIBITION WALL. PHOTO: PATRICK MONTERO
RESEARCH AND CURRICULAR EXPERIMENTATION
RESEARCH AND CURRICULAR EXPERIMENTATION

The Hurford Center plays an important role in infusing the College with fresh intellectual and pedagogical perspectives through curricular grants, research support, and postdoctoral fellow course offerings.

SUBVERTING THE STATE’S POLICING GAZE

The Center’s 2017-19 Mellon Postdoctoral Fellow Aniko Szucs touched the campus in myriad ways this year. Teaching in the Department of Comparative Literature, Szucs offered two courses: “Performance, Literature, and the Archive” and “Politics of Memory and Performance,” the latter part of the Philadelphia Area Creative Collaboratives program “Surveillance States” with Bryan Mercer of nonprofit Media Mobilizing Project, faculty member Anna West (Health Studies), and artist Roopa Vasudevan.

Szucs’ Mellon Symposium Subverting the State’s Policing Gaze: Genealogies of Surveillance interrogated genealogies and technologies of surveillance in a comparative, transnational context, featuring a keynote lecture by Simone Browne, Associate Professor in the Department of African and African Diaspora Studies at the University of Texas at Austin. In the related VCAM exhibit Las Carpetas (‘The Files’), Puerto Rican photographer Chris Gregory visualized the once invisible practices of police surveillance in Puerto Rico by excavating the memorabilia that five decades of state oppression left behind.
‘LA TUTA’: UNDERSTANDING THE JUMPSUIT AS A GARMENT OF TRANSCENDENCE WITHIN POC QUEER COMMUNITIES

Olive Guerra BMC ’20 used a Hurford Center Research Fellowship to spend the summer in Italy visiting archives, museums, and factories to consider the jumpsuit as a garment worn by the working class, the marginalized, the queer, and performers as an object of the future.
INSTALLATION SHOT OF DOCUMENTED BY DITA CAVDARBASHA ’19, PART OF THE BODY SEEN, AN EXHIBITION BY SHELLY RONEN’S SOCIOLOGY COURSE “SOCIOLOGY OF THE BODY” IN THE LOWER VCAM CREATE SPACE. PHOTO: PATRICK MONTERO
BREAKING THE RULES

The Center serves as a laboratory for testing out new ideas that go beyond our regular roster of grants and programs. Some of these initiatives are one-time projects; others go on to become continuing programs at the Center or the broader College. These are among the wide variety of programs and events the Center supports each year.

As part of a pilot program devised by Gus Stadler (English), the Center’s long-running American Studies Working Group brought anthropologist Deborah A. Thomas (University of Pennsylvania) to lead a seminar discussion on a book-in-progress by Juli Grigsby (Anthropology); Thomas also screened her film *Four Days in May: Kingston 2020* for the campus community.

Supported by the American Council of Learned Societies (ACLS), the Hurford Center will host a postdoctoral fellow for two years in the Medical Humanities. This fellowship brings a scholar from a historically underrepresented group to the College in order to transition into a tenure-track, assistant professor in Health Studies. This is a new and possibly transformative approach to diversify the Haverford faculty.

SOPRANO STACEY ADRIAN SINGS IN *LOST IN THE WOODS*, A MINI-OPERA BY CHRISTOPHER SHULTIS, AC-COMPANIED BY THE AKROS PERCUSSION COLLECTIVE WITH SET DESIGN BY PROFESSOR HEE SOOK KIM (FINE ARTS). PHOTO: CLAIRE BLOOD-CHENEY ’20
A leader in the intersex movement’s fight for bodily autonomy and justice, intersex activist, educator, and filmmaker Pidgeon Pagonis visited campus to give a keynote on their work. This event was co-sponsored with the Women*s Center’s, ALAS, BSL, Havernut, AFFIRM, the CPGC, and the Presidential Diversity Fund.

The Center staged a performance of *Lost in the Woods* (2013-2017), a one-act percussion opera by Christopher Shultis based on civil disobedience and nature texts by Henry David Thoreau. Written for soprano Stacey Mastrian in collaboration with the Akros Percussion Collective, the performance featured video and stage design by faculty member Hee Sook Kim (Fine Arts).
Funded by the Hurford Center Student Arts Fund, Sarah Jesup ’20 designed and printed a cookbook of her own recipes, then hosted a publication release party in the VCAM kitchen where she and fellow students cooked some of the recipes. Photo: Lili Xu ’19
STAFF
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Koshland Director
Robert and Constance MacCrate Chair in Social Responsibility and Professor of Religion
James Weissinger ’06
Associate Director
VCAM Operations Manager
Matthew Seamus Callinan
Associate Director, Cantor Fitzgerald Gallery, VCAM, and Campus Exhibitions
Noemí Fernández
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Stephanie Bursese
Philadelphia Area Creative Collaboratives Program Manager
Kerry Nelson
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Post-Baccalaureate Fellow
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FELLOWS AND FACULTY
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Huong Nguyen, Mellon Postdoctoral Fellow, Visiting Assistant Professor of History
Lindsay Reckson, Assistant Professor of English, VCAM Faculty Fellow
Aniko Szucs, Mellon Postdoctoral Fellow, Visiting Assistant Professor of Comparative Literature

2018–19 STEERING COMMITTEE
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Hank Glassman (East Asian Languages and Cultures)
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HCAH programming would not be possible without support from many other offices and funds at Haverford, including the Office of the Provost, the Koshland Integrated Natural Sciences Center, the Center for Peace and Global Citizenship, the Distinguished Visitors Program, the Office of Multicultural Affairs, the Office of Student Activities, Haverford Libraries, Institutional Advancement, the Office of Communications, the Office of Admission, the Center for Career and Professional Advising, the Office of Academic Resources, Purchasing, Safety and Security, Central Receiving, Facilities Management, Whitehead Campus Center, Instructional and Information Technology Services, Dining Services, the Bookstore, Housekeeping, the Arboretum, the Margaret Gest Program, the Center for Visual Culture at Bryn Mawr, and many academic departments and programs.

For more information about the HCAH, please visit http://www.haverford.edu/hcah or email hcah@haverford.edu.

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